

# BULLETIN



THE ART INSTITUTE OF CHICAGO



*Madame Cézanne in a Yellow Chair* by Paul Cézanne

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## TWO GREAT FRENCH PORTRAITS

"I don't paint for today but for the future," Monticelli used to remark when his pictures were ignored or misunderstood by contemporaries. In this spirit at the very end of his life the penniless artist hawked his panels up and down the cafés of the Cannebière in Marseilles, accepting a few francs from tourists or tradesmen.

The future came sooner than he suspected. Immediately after his death in 1886 a group of art dealers bought up his paintings. A flood of lithographs after the originals made him well-known to the public. Several "official" exhibitions rescued the artist from semi-obscure. There was soon the ambiguous compliment of fakes. For twenty or thirty years a particular type of Monticelli was collected by our fathers. This was a heavily pigmented little panel, the *fête galante* or oriental scene or vague allegory where a few figures glided through sun-struck forests or paraded against glaucous architecture. Here was a vague, disintegrating romanticism perfectly suited to the rich interiors of those chateaux and palaces which Stanford White and his generation were erecting for the nostalgic 'nineties.

The twentieth century dealt harshly with this side of Monticelli. These feverishly colored little visions were at last seen for what

they really are—empty echoes of Delacroix, or even worse, Diaz. The artist's enthusiasm for Watteau, Fragonard and Guardi could not save them; it could only complicate the final result. But as they sank in favor there emerged a few works by Monticelli which proved his extraordinary talent and help to foretell one side of modern art: several bouquets of field flowers, some still lifes of pots and pans, a limited number of vivid landscapes, and most surprising of all, a handful of portraits distinguished by a transcending emotionalism. One of these, a woman in black, has recently been bought for the Art Institute.<sup>1</sup>

There is certainly nothing unusual about the theme of the portrait, an elderly woman in a heavy black dress, seated in an armchair, her hands clasped over a book. The public of Marseilles preferred another Provençal portraitist to Monticelli, the now forgotten Gustave Ricard who would have painted the model with considerable style based on a blend of Courbet and Ingres. But it was Monticelli's originality to avoid all such clichés. He was not recording a pose and a person; he was obsessed by his own inner vision.

The whole portrait is set down in thick, excited strokes of paint from a weighted brush

or slashing palette knife. From these trowled and furrowed surfaces emerge a few telling forms like the broadly modeled head and hands which manage to suggest aging, semi-transparent flesh. The peculiar light concentrated in such areas is caught up in the white cushions of the armchair and subtly echoed here and there throughout the whole composition. Quite as remarkable is Monticelli's use of rich, intuitive color. Almost every inch of the large canvas shows his feeling for sonorous harmonies; violets and browns, greens and dull reds are woven together to relieve the darker areas of dress and background. The result is a portrait unique in its period. One has to go back to Rembrandt for such forceful use of dark and light and to the great Venetians for such sensuous grandeur of color. It is no wonder that van Gogh worshipped Monticelli; he, too, was concerned with an inner, romantic vision and he, too, was haunted by the emotional language of color and light. Such works by Monticelli also point forward to Kokoschka and Soutine.

It is not strange, too, that in the first period of his painting, that dark, furious expressionism of the 'sixties, Cézanne was drawn to Monticelli. Both men were born in Southern France; both came from families remotely Italian and something of the color, violence and richness of life in the Midi, as distinguished from the sharper, thinner air of Paris, was in their blood. Notable, too, is the fact that both Cézanne and Monticelli left Paris and retired to Aix and Marseilles where they painted many of their greatest works.

In the portrait of Madame Cézanne in a Yellow Chair, just acquired by the Art Institute,<sup>2</sup> there is little hint of Cézanne's early extravagances. Thirty years have elapsed since he found Monticelli a sympathetic guide. Stubbornly over the decades, Cézanne has purified and strengthened his art. He has learned mastery over its elements; how to order the exquisite hues of the Impressionists into solid form, how to control space and line and pattern. No other portrait of Madame Cézanne



*Madame Cézanne in a Yellow Chair. A variation on the theme of our portrait by Juan Gris*



*Portrait of the Artist's Mother* by Adolphe Monticelli

in the long series he did from the same model, shows more clarity of purpose, more harmonious balance between those conflicting sensations which assailed the painter's eye and against which he so constantly struggled.

Here is the unstressed reduction to geometry—the ovalizing of the head, the broader repetition of the same oval in the pose of the arms. Here is its visual counterpoint—the rectangle of the chair back set against the rectangle of the frame, the slow but powerful contrast throughout of curve and angle. The color has been reduced almost to primaries—the rose of the dress, the dull yellow of the chair, the blue of the wall. Touch by touch the form has been searched for and realized in depth. The figure rests like some classical bas-relief secure within its spatial boundaries. So it was the early twentieth century appreciated Cézanne and when Juan Gris made his complimentary translation of the picture into a cubist exercise in 1918, it was in homage to the master as geometrician.

Today, however, we are beginning to look at Cézanne somewhat differently. We can admit the brilliance of his formal solution but those who most appreciate him are also aware of emotional depths and powerful intuitions.

These are the intangibles of art, the things hardest to speak of, but in a portrait like this there exists beyond the poise of design, a strenuousness and a dynamic which bring the whole work to life. No theorist could have arranged this marvelously modulated color; no mathematician could have apprehended these subtle interplays of light and space.

Perhaps the clue can be found in the hands of Madame Cézanne. Like certain other parts of the picture they are unfinished—merely sketched in color, but with what vibrancy and what emotion. Later Cézanne might have built them into a solider structure but they would still have retained something of the artist's first excited vision. It is that intensity of vision which unites Monticelli and Cézanne even though each found so different a solution for his own art.

DANIEL CATTON RICH

<sup>1</sup> Oil on canvas, 51 $\frac{3}{4}$  x 38 $\frac{1}{4}$ . Signed: Monticelli P. Mai-Septembre and an illegible date which contains the figure "7". It certainly belongs to the artist's last period of the '70s. Traditionally known as a portrait of Monticelli's mother, it has nothing to do with the plump, bonneted lady reproduced by G. Arnaud d'Agnef and E. Isard in their Monticelli, Paris, 1926, PL. XIV. Acquired for the A. A. Munger Collection.

<sup>2</sup> Oil on canvas, 31 $\frac{1}{2}$  x 24 inches. Bought by the Wilson L. Mead Fund.

## LOS CAPRICHOS



Plate 8 of *Los Caprichos* by Goya entitled "Que se la llevaron" (They Have Kidnapped Her). Early state

If no other work by Francisco Goya were known to us, his series of eighty plates called *Los Caprichos* would alone suffice to guarantee his fame. In a way it may be said that modern art was born in these compositions which break away, once and for all, from the domination of eighteenth century tradition, although elements of it are still to be found in Goya's plates. *Los Caprichos*, which was announced for publication in the *Diario de Madrid* on February 6, 1799, was the first of the four sets of prints by Goya.

After a severe and almost fatal illness which attacked the forty-six year old artist in 1792, he began work on this set. Numerous drawings preceded the actual work on the plates; in some instances a whole series of sketches for one composition alone are known. A wealth of material connected with this set is now in the Prado in Madrid and most of the information we have regarding its creation is based on that collection.

Goya, in an inscription on one of the drawings which was originally to serve as a title page, referred to his plates as a "universal idiom". He wrote further on this page that "Imagination without reason produces monstrosities; united with it, it is the mother of the arts and the source of its wonders".

*Los Caprichos* appears to us today as a work of pure, unfettered imagination while Goya himself sought to interpret the flight of his phantasy. A manuscript in Goya's hand which is kept in the Prado, tries to give—in an almost moralizing spirit—the meaning of most of the plates. This is done in the most general terms, referring to such human frailties as cupidity, superstition, stupidity or vanity. There is no doubt, however, that some of Goya's satires are directed at certain of his contemporaries. There is a close parallel in this with the later Daumier who freely lampooned kings, politicians and other public figures. Daumier soon landed in prison for some months; Goya, after having sold but a few copies of *Los Caprichos*, came under the scrutiny of the dread Spanish Inquisition. The

sale of the edition was stopped by Goya who then pulled himself very adroitly out of the situation by offering not only the unsold copies of his work but also all of the copper plates to King Charles IV of Spain. In return he requested that his son be granted a pension. The offer was accepted on Goya's terms and the plates were deposited in the Calcografia of Madrid. Goya's tactics were successful and the Inquisition left him unharmed. As a matter of fact, an "official" edition, published by the state, appeared in 1803.

The titles appear to have preoccupied Goya considerably, for in numerous preparatory drawings, in proofs of the printed plates and in the final edition a gradual development may be observed. They became shorter, more to the point, sharper in their satirical meaning. They appear far less important to us today than they did to the artist and his contemporaries. Goya, through these titles, may have tried to deflect the more personal aspects of his satire.

Goya's plates are as strongly independent as the work of the living Spaniard, Picasso. They are uncompromising in their will to reveal man in all his aspects and the artist uses every means at his disposal to achieve the realization of his visions.

The influence of Goya's Caprichos on following generations was profound and numerous; borrowings from it can be detected in the work of other artists. Delacroix copied some plates, Géricault was influenced by them and Manet built up whole paintings on Goya's compositions (such as *The Balcony*). Many contemporary Mexican murals would be unimaginable without the Caprichos which are also one of Picasso's important roots.

The final product has become one of the great illustrated books or series of etchings. The set is almost always bound, sometimes only loosely stitched, in a gray paper cover. At the bottom of each plate are engraved the few words of text which hint, in a very general way, at the theme of each composition.

The technique of the plates varies only

Plate 39 of *Los Caprichos* by Goya entitled "Asta su Abuelo" (Back to his Ancestors). This plate is in pure aquatint





*Que viene el Coco.*

Plate 3 of *Los Caprichos* by Goya before the title was changed from "Que viene el Coco" to "Que viene el Coco"



Plate 48 of *Los Caprichos* by Goya  
entitled "Soplones" (The Wind-  
Blowing Demons)



Plate 22 of *Los Caprichos* entitled  
"Pobrecitas!" (Poor Little Ones!)

slightly from page to page. It is predominantly a combination of aquatint, some etched lines and occasional, very delicate touches of dry-point. The etching itself is vigorous. The aquatint and drypoint, however, are frequently very subtle in value and, as a comparison of various copies of the same edition will show, they not only printed unevenly but also rapidly wore out during the printing. Only very early copies of the set will give the full richness, the harmony and bold contrasts which Goya had originally put onto his plates. Later editions are indeed but a faint shadow of the early ones.

Previous to the regular first edition, two distinct printings have been found: the first is without any engraved text beneath the plates. These were obviously trial proofs and show numerous differences in the application of the etching and aquatint. Many of them bear a short text written in ink in Goya's hand. Only a few proofs of each plate exist in this state.

In the second printing captions have been engraved beneath the plates but many of them show errors or differences in the wording from the first actual edition. Such copies are mostly exceedingly brilliant, all of Goya's work appears in its original freshness. Only very few such copies have been found. It is generally assumed that they were what the contemporary bibliophile would call "presentation copies", and some of them have, indeed, turned up in libraries of the Spanish nobility.

In 1937 the famous and very brilliant copy

which last belonged to Marcel Guerin, the eminent French collector, was bought for the Brooklyn Museum with which I was connected at that time. Only a few weeks after the purchase of the Guerin copy another one of equal quality came to my attention and when, in 1940 a few years later, I became Curator of the Art Institute's collection of prints I tried to acquire the second copy for Chicago. It was, however, no longer available. After I had given up all hope of ever locating this set again, it was brought to Chicago early this year and promptly acquired for the Clarence Buckingham Memorial Collection. This superb set augments the impressive group of Goya's prints which came to the Art Institute with the Charles Deering Collection.

Our copy is bound in an eighteenth or early nineteenth century leather binding which is more modest in treatment than the one in Brooklyn. It was long owned by a French collector who lived in a provincial city and it was sold at auction in Paris in the mid 1930's. From there it came to America.

Thus the Art Institute has not only acquired a particularly fine copy of *Los Caprichos* but, what is more important, a key work to the art of our time. Its study will help to understand many of the driving motives which, after all, are as much a function of anti-traditionalism as was Goya's work.

CARL O. SCHNIEWIND

## ART EDUCATION AND THE AMATEUR

The population in America of adults who make an avocation of painting, sculpture or some other form of expression is undoubtedly vast. No census has been taken of this sea of souls or could easily be taken, but in a world where many are finding greater leisure, where art is emphasized in education at all levels, where it is more and more brought to public attention through museums, books and magazines, increasing numbers of housewives, business men, professional people are trying their hands. They work alone in bedrooms, with a grim eye on posterity, or surrounded by progeny, with a gay eye on the kitchen stove, or they form small groups in studios or go out on weekends to paint the autumn. Nowadays everybody wants to get into the act.

The situation is amazing, amusing, splendid and sad—splendid because participation in a creative endeavor is surely the right of all and the need of many, but sad because so very few amateurs ever begin to fulfill what is in them to fulfill, or to make the contribution which, as individuals and as the considerable group which they constitute, they could make. And they either know this, so that their struggles are more frustration than release, or they do not know it, so that their attitudes and production may be ridiculous, or even an offense against the earnestness and honesty which being an artist absolutely requires. The very word "amateur" has lost any connotation of ardor for one's work and has come to mean the opposite to us—to denote an idle interest diletantism, feebleness, falseness, ineptitude.

But to what extent is this the amateur's fault? When he enters art he enters nakedly a very large and intricate maze. Of course he is feeble, of course self-conscious, of course false, aping the meretricious art which he has known. Certainly he receives little or no assistance. The critic usually shudders, the professional scorns, the teacher only suffers

him. He very much needs special guidance and it is almost nowhere to be had. Professional schools lack room for him, or cannot accommodate their machinery to his requirements, and there only remain occasional private and neighborhood classes which may be rigidly conventional and which are sometimes led, it is feared, by instructors who would rather be seen elsewhere. Whereas art educators have recently been very busy investigating the characteristics and problems of other groups, from



*Still Life* by Leila Orban, member of Studio class

the cribbed baby to the confined mental patient, they have largely turned their backs on the adult amateur. Is it because his case is considered too difficult, too uninteresting, too unrewarding?

Surely it should be neither of the latter. Surely among people who pursue an objective against odds with the intentness exhibited by many amateurs there is sufficient of interest and value to uncover. But that the art education of the adult presents difficulties is without question. For how does he compare with the young student entering into art as a career? He is distracted and interrupted by other concerns; he has less time at his command and less life before him; he has less physical energy; his mental muscles are less agile; perhaps his imagination, courage, acuteness have diminished; he may have grown a forest of prejudices, habits, blocks, defenses which bar him from realization of himself, of the changing world, and from the counsel of others.

These are among the reasons why the amateur is often unhappy and unsuccessful in the conventional classroom where certain useful

molds are pressed upon the resilient clay of youth. The adult's pattern is already crystallized—it cannot readily take on new shapes; he cannot be given arbitrary methods of work and be expected to produce art, which must proceed naturally from the personality; he can only produce artifice, and indeed this is all that the educated amateur usually does.

No, for schooling to be useful to the adult and not, indeed, be actually harmful, it must first consult what he is and has become, and from that standpoint give him the assistance which his previous conditioning allows him to understand and to use. The ideal art school for him would be a sort of clinic, in which study of each student's character, work, and case history, and careful diagnosis of his immediate needs would precede the prescription of instructors and regimen—a prescription perhaps constantly changing according to the progress or decline in the "patient". Possibly all schools should be more clinics than factories, but the amateur's classroom certainly should be such, and his teacher, heaven guide him, must be a practitioner, a mother and a clairvoyant.

Among the activities offered to Members of the Art Institute are two classes, in which some hundred students have been carried through a three-year course designed to discover instruction appropriate for the amateur. These classes constitute what is known as the Members' Studio and this article reports some of the procedures in this Studio.

An effective attitude of mind has been the first matter stressed, for self respect and humility, courage and calculation, faith and determination must come before any worthwhile expression, and the beginner is invariably deficient in some or all of these qualities. The handicaps in entering a demanding activity late and intermittently have been pointed out; the notion that art is a sort of sport eradicated; the preciousness of time and the necessity to use it beyond the need of youth insisted upon, but also the need of the adult to recapture, as far as he can, the play of youth and its interest in many things. But particularly the

*Breakfast Reflections* by Clarence Leland, member of Studio class



students have been taught to accept themselves, to realize that if certain opportunities and skills are for the moment or forever behind them, they have other qualities and other advantages; that they are not asked to change; that the duty of an artist is rather to become more and more what he truly is. It is difficult for the best of us to follow such counsel—first to find and then to purify what we are—it must continually be drilled into the amateur, who too often turns to art to escape himself and wants as soon as possible to be made into someone he believes to be better.

Thus the first painting projects in the Members' Studio were designed to remove the student entirely from influences and constantly to bring him back to himself. He worked alone and only after muddling through a problem to completion would his effort be returned to class for comment of the instructor. He painted himself, his kitchen, views from his windows, familiar objects of his own selection in his own arrangement. It is difficult to be dishonest when painting your own back yard—consequently it is not easy to paint unbeautifully.

Perhaps a half a year was spent in such work from observation, and then the group turned to themes in which memory and imagination were consulted. Self-portraits from memory, symbolic self-portraits from imagination, pictures of childhood experiences, pictures of dreams were undertaken. The student still worked alone, with insistence still that he consult only his own taste in constructing and completing his picture, after which it was tested before the class for its communicative effect.

After such emphasis on what is close and personal to the student, he was asked to consider his larger habitat of city, country and world, and to comment on it. Note book sketching of the street was required; offices, factories, restaurants, various places of work, play and congregation were visited, and pictures were evolved from these excursions. Then, to turn from genre and its dangers, came depictions of ideas associated with the city, the land and world events.



*Sometimes Called Black* by G. J. Venton, member of Studio class

Methods, techniques were not taught at all until the third year; the hand was required to find its own way in pursuance of the idea, as indeed it will. Subject was constantly stressed; it was insisted that the student know and be enormously interested in his theme, and trust that he would then find a way—his own way—to express it. Of course many amateurs do not at first like this. Their idea in coming to school is hardly to work without assistance. The one thing they want is to be shown a technique which they can apply to everything, with results pleasing to the family. But technique can only develop as the artist develops in feeling, ideas and perception; it is in these that the amateur is first of all weak, not so much in techniques of representation or devices of pic-

ture making, in which he can be strikingly effective, particularly if untutored in orthodox methods.

But if easy methods should not be too much handed to the amateur, his nose sometimes needs almost to be pushed into his materials, for one of his weaknesses, at least in America, has been a poverty of means, an almost puritanical fear of fully exploiting color, texture, pigment, not to mention a charming ignorance of the nature of the artist's craft, as in the case of the lady who made a painting with olive oil as medium. Of course it never dried so she put it in the oven, and it came to us nicely browned and charred around the edges.

And thus the Studio class found itself occupied for some time with experimentation in materials. Various media, from childrens' crayolas to silverpoint, from water color to collage, were applied separately and in various combinations to various surfaces, in the endeavor to increase technical resourcefulness, to inculcate conscientiousness of workmanship and as much to encourage sensual pleasure in the manipulation of materials.

From free playing with pigment to a short course in color schemes and from that to essays in design was a natural step and a good one, since the present generation of amateurs, brought up as it was during the decided decline of nineteenth century naturalism, is also apt to be weak in design. Here ways of learning again were various. One was the analysis of Old Masters, the discovery of their underlying geometric plan. Appositely, drawings of twentieth century machine forms were made and designs derived from these; appositely again, various moods were the starting point, these moods to be conveyed by purely abstract means.

As admitted above, the program outlined is not ideal. Rather, simplified activity based on individual needs and abilities is indicated for most amateurs. To give everyone too much of the everything which art can be is usually not desirable, for the adult has neither the time

nor the ability, nor is he under the necessity to pursue too many ramifications, being a child in some respects and full grown in others, with his own message to be released. But the program was designed to serve a large group; every item in it was precisely what some few Members needed. If certain others were not helped, as was sometimes the case, it is believed that the diversity offered at least accomplished an enlargement of perspective for the group. If direction is desirable, the narrowness of the amateur who "specializes" (usually on flowers, faces, sand, snow or sea) is tragic. Nevertheless it has been important, in the course of all assignments, to guard against the student's straying into profitless and confusing bypaths.

The amateur must constantly be brought to use what is usable by him and to reject what is alien; to enrich but to preserve and to conserve himself. He should be proud of his status and of his opportunity to speak, not with the glibness of youth nor with the rhetoric of the professional, but in his own idiom, of experiences which only he has had. He must believe that as an adult and as an amateur he brings or can bring fine and unique contributions—fresh view point, matured feeling, an insight advised by life and not by schools. If he can remember these things, and above all will work sustainedly, not for pleasing results, never to please others, but purely for the work's sake, he may be sure that his art will not only be a happiness to himself but will constitute a valuable comment on his times and an important leaven in his society.

GEORGE BUEHR

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# BULLETIN

OF THE ART INSTITUTE OF CHICAGO

## GOODMAN THEATRE

### Members' Series

The second play of the Series, now in performance, is *The Father* by August Strindberg. This is a powerful psychological study of the "war between the sexes" by the great dramatist who was a contemporary of Ibsen.

The third play in the Series, originally slated for November, will be *Major Barbara* by George Bernard Shaw. The dates are: December 2-4; 7-12; 14-19; with one matinee on Thursday, December 16. In this comedy Mr. Shaw brings together a manufacturer of munitions, a Salvation Army Major, and an Oxford Professor of Greek. Happily for all of us, Shaw himself is also present. The impossible combination produces a brilliant play, superior to *Man and Superman* which has been running a season on Broadway. The January play in the Series will be *The Circle* by Somerset Maugham, who is perhaps most readily identified at the moment with *Razor's Edge*. The quality of the latter work should not be allowed to obscure the fact that the author possesses a genius for social comedy, which is both thoughtful and delightful. The play re-

volves around the "wicked" notion that a wife may leave her husband not because she is a bad woman or because he beats her, but because he is dull. The dates are: January 6-8; 11-16; 18-22; with one matinee on Thursday, January 20.

Shakespeare's *Henry IV, Part I* will follow in the series, beginning February 10. The dates are: February 10-13; 15-20; 22-27; with one matinee on Thursday, February 24.

### Children's Theatre

The current production in the Children's Theatre is based on the story written by that staid puritan and accomplished mathematician, Lewis Carroll. Because of the great popularity of *Alice in Wonderland* the play is being held over until January 8. The dates are: Saturday afternoons at 2:30 on November 20, 27, December 4, 11, 18 and January 8, with special performances on Saturday morning, November 27 at 10:30, Tuesday afternoon, December 28, and Wednesday afternoon, December 29, at 2:30. Sunday afternoons at 3:00 on November 21, December 5, 12, 19.

The second production will be *Hans Brinker and His Silver Skates*. This play is a dramatization by Charlotte B. Chorpenning of the children's classic written by Mary Mapes Dodge. The dates are: Saturday afternoons at 2:30 on January 15, 22, 29, February 5, 12, 19, 26 and March 5, 12, with a special performance on Saturday morning, March 5, at 10:30. Sunday afternoons at 3:00 on January 16, February 6, 13, 20, 27 and March 6, 13.

## *Exhibitions*

### **Fifty-ninth Annual American Exhibition, Water Colors and Drawings**

A special feature of this year's annual will be groups of work by Lyonel Feininger and Morris Graves as well as a gallery devoted to young Boston painters.

*Galleries G52-G61: November 4-January 2, 1949*

### **Japanese Paintings from the Seventeenth to the Nineteenth Centuries**

Landscape, bird and flower, and figure subjects by well-known painters of the Tokugawa period.

*Gallery H9: Through January 15, 1949*

### **Reproductions of Historic Far Eastern Textiles**

A distinctive group of hand-loomed silk textiles of various weaves from the first through the seventeenth centuries circulated by The American Federation of Arts.

*Gallery H5: Through December 19*

### **Japanese Prints by Katsukawa Shunshō, Part II**

Another group of prints by this distinguished artist showing further the power of his draftsmanship.

*Gallery H5: December 23-February 5, 1949*

### **American Rooms in Miniature by Mrs. James Ward Thorne**

Thirty-seven scale models of furnished American interiors illustrating our decorative development from the seventeenth century to the present.

*Gallery A-12. Closes about June 15, 1949*

### **Renaissance Bronzes and Goldsmith Work**

Lent by Rudolph de Gutmann, formerly of Vienna. His collection, "bought" by the Nazis for the Hitler Museum in Linz, Austria, was recovered from the salt mines and recently brought to this country.

*Gallery A-17: Opens November 15*

### **Modern Textiles Designed by Dorothy Liebes**

A representative group of textiles designed for the contemporary market by perhaps the best known artist in this field in America.

*Gallery A-3: November 18, 1948 to February 21, 1949*

### **Pictorial Panels in Appliqué by Gustel Rivoir and Veronika Malata**

This unique collection represents the work of two contemporary artists of Offenbach, Germany, who have revived an old technique in traditional designs.

*Gallery A-2: November 18, 1948 to February 21, 1949*

### **Spanish Textiles, Fifteenth to Nineteenth Centuries**

An exhibition of weavings and embroideries selected from the Charles Deering Collection recently presented by Mrs. Chauncey McCormick and Mrs. Richard Ely Danielson.

*Gallery A-1: November 18, 1948 to February 21, 1949*

### **Matisse Drawings**

A collection of drawings from Henri Matisse's personal collection.

*Gallery 11: November 21 to December 12*

### **Drawings by Angna Enters**

A selection of work by this renowned actress, artist and author.

*Gallery 11: January 28, 1948 to March 13, 1949*

### **Modern Techniques of Museum Display**

Utilized by the various museums in Sweden and circulated by the International Council of Museums.

*Blackstone Hall: Through November 24*

### **Chinese Ceremonial Bronzes**

An important collection covering a range of more than a thousand years. Loaned by Avery Brundage from his private collection.

*Gallery M3: Now on Exhibition*

**Fifty-third Annual Exhibition by Artists of Chicago and Vicinity**

*Galleries G52-G60: February 9-March 20*

**The Curtis Prize Project Exhibition**

Architectural renderings of six of the main attractions of the Florida Fair and associated buildings completed by the architectural class of the University of Illinois, Navy Pier. The exhibit includes about sixty colored drawings.

*Blackstone Hall: January 15 to February 15*

**Space and Distance**

An exhibition explaining and showing the difference between space and distance in art.

*Gallery of Art Interpretation: Through January*

**A Quiet Life in a Wooded Glen by Wang Meng**

A very subtle and handsome picture by a famous master of the Yüan Dynasty, (1280-1368) representing the most enviable of all situations to a Chinese, a scholar sitting serene and relaxed in a cottage in a mountain glen, far from the turmoil of the world.

*Masterpiece of the Month for November*

**After the Bath, Drawing by Edgar Degas**

A mature work in the master's broad and bold treatment of charcoal drawing.

*Masterpiece of the Month for December*

**Alabaster Statue of St. John The Baptist**

Flemish (?), about 1370/80. In the Northern countries at the end of the fourteenth century alabaster became as popular as marble for carving figures. From the Lucy Maud Buckingham Medieval Collection.

*Masterpiece of the Month for January, 1949*

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**THE DEPARTMENT OF EDUCATION, Miss Helen Parker, Head, offers gallery tours and lectures by appointment for schools, groups and individuals.**

**The Florence Dibell Bartlett Series of ADVENTURES IN THE ARTS**

All lectures by Helen Parker. Free to the public in Fullerton Hall at 6:30 P.M.

November 18 The Artist Speaks for Himself

December 2 Some Contemporary American Artists

December 9 Albrecht Dürer, Painter and Engraver

December 16 Let's Visit Provence

January 6 The Thorne American Rooms in Miniature I

January 13 The Thorne American Rooms in Miniature II

January 20 California, Flowers and Fiestas.

*Miss Florence Dibell Bartlett, Lecturer*

January 27 The Paintings and Drawings of Degas

## MEMBERS' CALENDAR

<b>Monday</b>	<b>Courses</b>			
11:00 A.M. Survey of Art	November 15 Albrecht Dürer <i>Miss Parker, Club Room</i>	November 22 Cranach and Holbein <i>Miss Parker, Club Room</i>	November 29 Rubens and Van Dyck <i>Miss Parker, Club Room</i>	December 6 The Dutch "Little Masters" <i>Miss Parker, Club Room</i>
11:55 A.M. The Key to Our Treasures	The Raymond Room of Northern Painting <i>Mr. Buehr, Gallery 46</i>	The Worcester Cranachs <i>Mr. Buehr, Gallery 46</i>	Tapestries from Flanders <i>Mr. Buehr, Galleries 55 and 56</i>	Six Masterpieces of Genre Painting <i>Mr. Buehr, Gallery 48</i>
2:00 P.M. Clinic of Good Taste	A Man's Point of View <i>J. Winstanley Briggs</i>	A Perfect Bedroom <i>Dr. Watson</i>	First Rules in the Use of Color <i>Dr. Watson</i>	Preparing the Home for Christmas <i>Dr. Watson</i>
2:00 P.M. Members' Studio, II	Members' Studio, II <i>Mr. Buehr, Studio 4</i>	Members' Studio, II <i>Mr. Buehr, Studio 4</i>	Members' Studio, II <i>Mr. Buehr, Studio 4</i>	Members' Studio, II <i>Mr. Buehr, Studio 4</i>
5:45 P.M. Adult Sketch Class	Adult Sketch Class <i>Mr. Osborne and Mrs. Myers</i>	Adult Sketch Class <i>Mr. Osborne and Mrs. Myers</i>	Adult Sketch Class <i>Mr. Osborne and Mrs. Myers</i>	Adult Sketch Class <i>Mr. Osborne and Mrs. Myers</i>
8:00 P.M. Clinic of Good Taste or Art Through Travel	A Man's Point of View <i>J. Winstanley Briggs</i>	A Perfect Bedroom <i>Dr. Watson</i>	The East Coast of South America <i>Dr. Watson</i>	The West Coast of South America <i>Dr. Watson</i>
<b>Friday</b>				
10:00 A.M. Adult Sketch Class	November 19 Adult Sketch Class <i>Mr. Buehr and Mrs. Myers</i>	November 26	December 3 Adult Sketch Class <i>Mr. Buehr and Mrs. Myers</i>	December 10 Adult Sketch Class <i>Mr. Buehr and Mrs. Myers</i>
12:15 P.M. Current Exhibition Promenades	59th Annual American Exhibition <i>Mr. Buehr, Gallery 58</i>		59th Annual American Exhibition <i>Dr. Watson, Galleries G52-60</i>	59th Annual American Exhibition <i>Dr. Watson, Galleries G52-60</i>
2:00 P.M. Art Through Travel or Art Appreciation	Twelve Months of Bloom at Hazelwood <i>Mrs. Charles A. Walgreen</i>	THANKSGIVING VACATION	The East Coast of South America <i>Dr. Watson</i>	The West Coast of South America <i>Dr. Watson</i>
2:00 P.M. Members' Studio, I (see Note)	Members' Studio, I <i>Mr. Buehr, Studio 4</i>		Members' Studio, I <i>Mr. Buehr, Studio 4</i>	Members' Studio, I <i>Mr. Buehr, Studio 4</i>
6:30 P.M. Art Through Travel or Art Appreciation	Twelve Months of Bloom at Hazelwood <i>Mrs. Charles A. Walgreen</i>		59th Annual American Exhibition <i>Dr. Watson, Galleries G52-60</i>	The West Coast of South America <i>Dr. Watson</i>
8:00 P.M. Art Through Travel	No Lecture		The East Coast of South America <i>Dr. Watson</i>	No Lecture
<b>Saturday</b>				
1:10 P.M. The Raymond Fund Classes for Children	November 20 A Man's Best Friend <i>Mr. Osborne and Mrs. Myers</i>	November 27 Never Say "Dumb" <i>Mr. Osborne and Mrs. Myers</i>	December 4 Christmas Tinsel <i>Mr. Osborne and Mrs. Myers</i>	December 11 The Night Before Christmas (Final) <i>Mr. Osborne and Mrs. Myers</i>
<b>Sunday</b>				
3:00 P.M. Art Through Travel	November 21 Provinces of Quebec <i>Mrs. Betty Browning Marshall</i>	November 28 The East Coast of South America <i>Dr. Watson</i>	December 5 The East Coast of South America <i>Dr. Watson</i>	December 12 The West Coast of South America <i>Dr. Watson</i>

Little club	December 13 Landscape Painting in Holland <i>Miss Parker, Club Room</i>	January 3 Rembrandt <i>Miss Parker, Club Room</i>	January 10 Hals and Dutch Portraiture <i>Miss Parker, Club Room</i>	January 17 English Portraiture of the 18th Century <i>Miss Parker, Club Room</i>	January 24 Constable and Turner <i>Miss Parker, Club Room</i>	January 31 William Blake <i>Miss Parker, Club Room</i>
es of Gallery	Our Hobbema and Ruisdael <i>Mr. Buehr, Gallery 48</i>	Our Three Rembrandts <i>Mr. Buehr, Gallery 48</i>	Hals and the Speaking Likeness <i>Mr. Buehr, Gallery 48</i>	Gainsborough to Lawrence <i>Mr. Buehr, Gallery 27</i>	Four Great Landscapes <i>Mr. Buehr, Gallery 27</i>	The Wedgwood Collection <i>Mr. Buehr, Gensaulus Wing</i>
Home	The New Look at Christmas <i>Dr. Watson and Staff</i>	Five Great Periods of Taste <i>Dr. Watson</i>	Modern Versus Antique Furniture <i>Dr. Watson</i>	Lamps and Modern Lighting <i>Mrs. Myers</i>	French Taste in the Modern Home <i>Dr. Watson</i>	New Materials for the Modern Home <i>Miss Hippie</i>
io, II dio 4	Members' Studio, II <i>Mr. Buehr, Studio 4</i>	Members' Studio, II <i>Mr. Buehr, Studio 4</i>	Members' Studio, II <i>Mr. Buehr, Studio 4</i>	Members' Studio, II <i>Mr. Buehr, Studio 4</i>	Members' Studio, II <i>Mr. Buehr, Studio 4</i>	Members' Studio, II <i>Mr. Buehr, Studio 4</i>
Class and est of	Adult Sketch Class <i>Mr. Osborne and Mrs. Myers</i>	Adult Sketch Class <i>Mr. Osborne and Mrs. Myers</i>	Adult Sketch Class <i>Mr. Osborne and Mrs. Myers</i>	Adult Sketch Class <i>Mr. Osborne and Mrs. Myers</i>	Adult Sketch Class <i>Mr. Osborne and Mrs. Myers</i>	Adult Sketch Class <i>Mr. Osborne and Mrs. Myers</i>
Class Mrs.	The New Look at Christmas <i>Dr. Watson and Staff</i>	Five Great Periods of Taste <i>Dr. Watson</i>	The New London <i>Dr. Watson</i>	Lamps and Modern Lighting <i>Mrs. Myers</i>	Paris, Yesterday, Today and Forever <i>Dr. Watson</i>	New Materials for the Modern Home <i>Miss Hippie</i>
meri- al-	December 17 Adult Sketch Class <i>Mr. Buehr and Mrs. Myers</i>	January 7 Adult Sketch Class <i>Mr. Buehr and Mrs. Myers</i>	January 14 Adult Sketch Class <i>Mr. Buehr and Mrs. Myers</i>	January 21 Adult Sketch Class <i>Mr. Buehr and Mrs. Myers</i>	January 28 Adult Sketch Class <i>Mr. Buehr and Mrs. Myers</i>	Art Institute Lecturers: Dudley Crafts Watson, Helen Parker, George Buehr, Addis Osborne and staff members.
ast of	Our Christmas Paintings <i>Dr. Watson</i>	Textiles, American and Modern <i>Dr. Watson, Galleries A1-4</i>	Japanese Paintings <i>Dr. Watson, Gallery H9</i>	The Artists of Chicago <i>Dr. Watson, Galleries G52-60</i>	The Artists of Chicago <i>Dr. Watson, Galleries G52-60</i>	Guest Lecturers: Mrs. Betty Browning Marshall, World Traveler, Mrs. Charles A. Walgreen, Mary Hippie, Member of the Faculty of the Art Institute, J. Winstanley Briggs, A.I.D.
io, I dio 4	The Christmas Story in Art <i>Dr. Watson</i>	Masterpieces of Art Everyone Should Know <i>Dr. Watson</i>	The New London <i>Dr. Watson</i>	Great Achievements of American Painting <i>Dr. Watson</i>	Paris, Yesterday, Today and Forever <i>Dr. Watson</i>	Note: At the Adult Sketch Class for Novices, Mondays and Fridays, materials are available for 15 cents.
ast of	Members' Studio, I <i>Mr. Buehr, Studio 4</i>	Members' Studio, I <i>Mr. Buehr, Studio 4</i>	Members' Studio, I <i>Mr. Buehr, Studio 4</i>	Members' Studio, I <i>Mr. Buehr, Studio 4</i>	Members' Studio, I <i>Mr. Buehr, Studio 4</i>	On Sundays the Art through Travel lectures are open to the public at a charge of 60 cents, including the Federal tax. Members are admitted free of charge; families of Members and their out-of-town guests must pay the tax.
fore (al) nd	Our Christmas Paintings <i>Dr. Watson</i>	The West Coast of South America <i>Dr. Watson</i>	Japanese Paintings <i>Dr. Watson, Gallery H-9</i>	The New London <i>Dr. Watson</i>	The New London <i>Dr. Watson</i>	
ast of a	The West Coast of South America <i>Dr. Watson</i>	No Lecture	The New London <i>Dr. Watson</i>	No Lecture	Paris, Yesterday, Today and Forever <i>Dr. Watson</i>	
December 18 CHRISTMAS VACATION	January 8 Children's Sketch Class (See P. 96) <i>Mr. Osborne and Mrs. Myers</i>	January 15 Children Sketch Class <i>Mr. Osborne and Mrs. Myers</i>	January 22 Children's Sketch Class <i>Mr. Osborne and Mrs. Myers</i>	January 29 Children's Sketch Class <i>Mr. Osborne and Mrs. Myers</i>	January 30 Paris, Yesterday, Today and Forever <i>Dr. Watson</i>	
January 2 The West Coast of South America <i>Dr. Watson</i>	January 9 The New London <i>Dr. Watson</i>	January 16 The New London <i>Dr. Watson</i>	January 23 Paris, Yesterday, Today and Forever <i>Dr. Watson</i>	January 30 Paris, Yesterday, Today and Forever <i>Dr. Watson</i>		

## NOTES

### Exhibitions Calendar

The quarterly Chicago Exhibitions Calendar, published by the Chicago Exhibitions Committee, lists all art events occurring in the Chicago area. This indispensable sheet may be purchased for 15 cents a copy at the Reproductions Desk in the Art Institute. You may subscribe to the Calendar at \$1.00 for two years (8 issues). Send your subscription to Lester Burbank Bridaham, Secretary, Chicago Exhibitions Committee, The Art Institute of Chicago, Adams and Michigan, Chicago 3.

### Glee Club Concerts

As has been the annual custom for over ten years, the Glee Club of the School of the Art Institute will give a Christmas program in Blackstone Hall just before the holidays. These programs are based on traditional and folk music and always contain something that everyone knows and something that few of the audience have heard before. The dates are Wednesday, December 1, and Sunday, December 5, at three o'clock.

### Christmas Cards

Special Christmas cards, both in color and black and white, will be on sale this month and next in the Department of Reproductions. A list of the paintings and etchings reproduced in Christmas card size will be sent on request. Excellent color reproductions in various sizes are available, both framed and unframed. We need hardly mention the suitability of these superb reproductions as Christmas gifts. Several of our reproductions which were out of print during the war are back on sale. These are being printed in Vienna again from plates saved in the plants there.

### Members' Studio

The Members' Studio, conducted by George Buehr, will accept new applicants for Studio I beginning Fridays, January 24, 1949, at 2:00 P.M. It is open to Members who have had some painting experience and to those who attend the Adult Sketch Classes. The fee is six dollars for twelve weeks.

### Children's Sketch Class

A six week sketch class for children of Members, conducted by Addis Osborne and Margaret Myers, begins at 10:30 Saturday morning, January 8, 1949, and runs through February 11. Sketching is done from a costumed model. Charcoal and paper are available at Fullerton Hall entrance for ten cents. Members should obtain tickets for their children in Fullerton Hall on January 8, the day the class begins.



*One of the amateur Art Institute classes at work in Chicago*

# THE BULLETIN OF THE ART INSTITUTE OF CHICAGO

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